Catalogue of an Exhibition of Etchings, Wood-cuts and Original Sketches

By

J. F. Millet

With an Introduction
by Frederick Keppel

Frederick Keppel & Company
4 East Thirty-ninth Street
New York

April 7th to May 9th, 1908

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Millet

JEAN-FRANÇOIS MILLET

THE distinguished American painter and etcher, Thomas Moran, once made to me the following pregnant comment on the works of Jean-François Millet: "I admire his etchings still more than I admire his paintings. When Millet was painting he was thinking of his color, but when he was etching he was thinking of his drawing."

Mrs. Schuyler van Rensselaer, one of the most sympathetic critics of Millet's etchings, writes: "A man who has given his whole life to painting and not to etching, could not have been more truly and markedly a born etcher than Millet showed himself to be — few though were the plates and many though were the canvases he worked upon. To depend upon lines, not tones, for expression; to make every line 'tell,' and to use no more lines than are absolutely needed to tell exactly what he wants to say; to speak strongly, concisely, and to the point; to tell us much while saying little; to suggest rather than to elaborate, but to suggest in such a way that the meaning shall be very clear and individual and impressive — these are the things the true etcher tries to do. And these are the things that Millet did with a more magnificent power than any man, perhaps, since Rembrandt. Other modern etchings have more charm than his — none have quite so much feeling. Others show more grace and delicacy of touch — none show more force

or certainty, and none a more artistic 'economy of means.'"

The king of all etchers, Rembrandt, seldom or never etched a design which he had painted or painted one which he had etched; but Millet's method was the opposite. In several cases an etching by him was the earliest expression of his subject, but he often repeated the same artistic conception in a painting in oils, a water-color drawing, a pastel — or, on occasion, all three. His finished etchings comprise only thirteen plates. Among his few lithographs is the characteristic and beautiful "Man Sowing Grain," and his finished woodcuts — although actually engraved by one or other of his two brothers — are in the best spirit of wood engraving as it was done nearly four centuries earlier by Albrecht Dürer.

With regard to Millet's original etchings I am tempted to conclude that the master often did not seem to know a good proof from a bad one, or that if he did know he did not care. I have seen proofs of them which certainly were sold by him but which were so heavy and dull as to be downright bad. The most reasonable theory is that the great artist was generally so poor that he could not afford to pay for the services of a first-class printer. It was quite another thing when such a master-printer as Auguste Delâtre did the work, but very few impressions were printed by him.

What may be called the personal history of Millet's etched plates is peculiarly interesting. The spirit of painter-etching was at its best about the year 1860 — "there or thereabouts." Meryon, Whistler, Seymour Haden, and Millet were, at that time, producing their masterpieces. Millet could sell very few proofs and so he printed very few

— although his plates were so strongly etched that they could have yielded a larger edition. When the master died, the French law required that the copperplates must be sequestered until the coming of age of one of the heirs who was then a minor. So the plates were enclosed in a strong-box which was then officially sealed by a legal functionary. When the time arrived that the Millet family could enter into possession of them, I myself was present when the seals were broken and the plates taken out. I saw at once, by the unpolished surface of the coppers, that no proofs had been printed from them for many years, and also that they were entirely unworn from use.

It was then arranged that I was to take the plates to London and entrust them to Mr. Frederick Goulding, who is the ablest plate-printer of our day. He knew how to get out of Millet's plates just what the master had put into them, and Goulding printed, with his own hands, a small edition from each of the plates; the plates were then destroyed and the proofs passed into the possession of the present writer. The destroyed copperplates became the property of an eminent American collector who is an enthusiast in his love for Millet's work.

These proofs printed by Goulding are unquestionably the finest that Millet's plates ever yielded — although they are the latest. A similar anomaly happened in the case of the sixteen plates of Whistler's superb "Thames Set." In their case also the latest printing — as Whistler admitted — was much the best, and all art-lovers have to thank Goulding for this result.

A print from each of Millet's destroyed copperplates is shown in the present exhibition.

FREDERICK KEPPEL.

March, 1908.

CATALOGUE

ETCHINGS

1 **Woman Hanging out Clothes.** (LeBrun No. 2)

Proof in rich black ink on old Dutch paper. Printed by Goulding.

2 **Man Leaning on His Spade.** (LeBrun No. 4)

There is one state only.

Proof in black ink on Holland paper. Printed by Delâtre.

3 **The Same.**

Proof in rich black ink on thin Japanese paper. Printed by Goulding.

4 **The Same.**

In warm brown ink on old Holland paper. Printed by Goulding.

5 **The Two Cows.** (LeBrun No. 5)

Fourth state. With the marks of the roulette across the plate.

Proof in black ink on old Dutch paper. Printed by Delâtre.

The first, second and third states are described by LeBrun as very rare. They were printed by Millet himself.

6 **The Same.**

Proof in black ink on thin Japanese paper. Printed by Goulding.

7 **The Same.**

Proof in rich brown ink on old Dutch paper. Printed by Goulding.

8 **Sketches of Three Subjects.** (LeBrun No. 7)

Three subjects upon this plate are: Woman Hanging out Clothes (LeBrun No. 2), Peasant Resting (LeBrun No. 3), and A Peasant Seated.

Proof printed by Delâtre on old paper.

"Ten impressions taken on old Vergé paper. Rare." Alfred LeBrun.

9 **The Same.**

In rich black ink on thin Japanese paper. Printed by Goulding.

10 **The Seaweed Gatherers.** (LeBrun No. 9)

"This plate was only sketched, and not finished. Roulette marks across the figure of the smaller seaweed gatherer. To the right are sketches with the point and also with the roulette in lighter and darker tones. Ten impressions taken."

Alfred LeBrun.

Proof on old Dutch paper. Printed by Delâtre.

11 **The Same.**

Proof in rich brown ink on thin Japanese paper. Printed by Goulding.

12 **Various Sketches.** (LeBrun No. 8)

"Etched on the back of a plate which bears the stamp of 'M. Juéry, 27 rue de la Huchette, Paris . . .' Ten impressions taken." Alfred LeBrun.

Proof in black ink on old Dutch paper. Printed by Delâtre.

13 **The Same.**

Proof in black ink on thin Japanese paper. Printed by Goulding.

14 **The Same.**

Proof in rich brown ink on old Dutch paper. Printed by Goulding.

15 **A Woman Sewing.** (LeBrun No. 10)

There is one state only.

Proof in black ink on old Dutch paper. Printed by Goulding.

16 **A Woman Churning.** (LeBrun No. 11)

Second state. With the address of Delâtre. Proof on India paper laid into plate paper. Printed by Delâtre.

17 **The Same.**

Proof in black ink on old Dutch paper. Printed by Goulding.

18 **The Same.**

Proof in warm black ink on thin Japanese paper. Printed by Goulding.

19 **Peasant with a Wheelbarrow.** (LeBrun No. 12)

Second state. With Millet's name etched in the lower right-hand corner of the plate and with the address of Auguste Delâtre.

Impression in black ink on old Dutch paper. Printed by Delâtre.

20 **The Same.**

Second state. In black ink on India paper mounted into plate paper. Printed by Delâtre.

21 **The Same.**

Third state. The address of Delâtre effaced.

Impression in rich brown ink on Japanese paper. Printed by Goulding.

22 **The Same.**

Impression in black ink on old Dutch paper. Printed by Goulding.

23 **The Gleaners.** (LeBrun No. 13)

First state. Without any address.

On India paper laid into plate paper. Printed in rich black ink by Delâtre.

Kindly lent for this exhibition.

"One of the most perfect of all his pictures — more perfect than 'The Sower' on account of qualities of mere painting, of color and of the rendering of landscape, of which I shall speak later — is 'The Gleaners.' Here one figure is not enough to express the continuousness of the movement; the utmost simplification will not make you feel, as powerfully as he wishes you to feel it, the crawling progress, the bending together of back and thighs, the groping of worn fingers in the stubble. The line must be reinforced and reduplicated and a second figure, almost a facsimile of the first, is added. Even this is not enough. He adds a third figure, not gathering the ear, but about to do so, standing, but stooped forward and bounded by one great, almost uninterrupted curve from the peak of the cap over her eyes to the heel which half slips out of the sabot, and the thing is done. The whole day's work is resumed in that one moment. The task has endured for hours and will endure till sunset, with only an occasional break while the back is half-straightened — there is not time to straighten it wholly. It is the triumph of significant composition, as 'The Sower' is the triumph of significant draughtsmanship."

Kenyon Cox, "The Art of Millet.'
Scribner's Magazine, March, 1908.

24 **The Same.**

Second state. With the address of Delâtre.

Printed in a rich black ink on white Holland paper. Printed by Goulding.

25 **The Same.**

In rich black ink on paper of a warmer tone than the preceding impression. Printed by Goulding.

26 **The Same.**

Impression printed in a warm brown ink on Japanese paper. Printed by Goulding.

27 **Two Men Digging.** (LeBrun No. 14)

Fourth state. With the address of Delâtre. Without Millet's signature.

The first state is described by LeBrun as being "Very rare." Of the second state, Millet's printer, Delâtre, asserts that only one impression was taken.

Proof on old Dutch paper. Very little tone has been left upon the plate. From the collection of Philippe Burty. Printed by Delâtre.

"When an action is more complicated and difficult of expression, as is that, for instance, of digging, he takes it at the beginning and at the end, as in "The Spaders" and makes you understand everything between. One man is doubled over his spade, his whole weight brought to bear on the pressing foot which drives the blade into the ground. The other, with arms outstretched, gives the twisting motion which lets the loosened earth fall where it is to lie. Each of these positions is so thoroughly understood and so definitely expressed that all the other positions of the action are implied in them. You feel the recurrent rhythm of the movement and could almost count the falling of the clods."

Kenyon Cox, "The Art of Millet."
Scribner's Magazine, March, 1908.

28 **The Same.**

Proof in warm black ink on thin ribbed paper. Printed by Goulding.

29 **The Same.**

Proof in rich brown ink on Japanese paper. Printed by Goulding.

30 **The Same.**

Proof in rich black ink on old Holland paper. Printed by Goulding.

31 **The Same.**

An etched counterfeit of Millet's etching.

32 **The Wool Carder.** (LeBrun No. 16)

"Pure etching without retouch. This beautiful print narrowly escaped suppression. Millet considered it overbitten and did not wish to publish it. (By inadvertence he left the plate an entire night in the acid.)" Alfred LeBrun.

Proof printed by Delâtre in black ink on white paper. Kindly lent for this exhibition.

"In looking at these etchings we hardly remember the delightful golden tones of the painted "Gleaners," the misty springtime atmosphere of the "Going to Work," or the rich and tender scheme of the "Wool-Carder." The essence of the painter's feeling is here, in these few strokes of black on white; and the essence of his feeling is more valuable than even the splendid glow of color by means of which he enhanced, on canvas, its effect. Had he not been possessed of a deep, genuine, and contagious sort of feeling — possessed of it above all other modern men — so simple a kind of expression as these etchings show, would have had little to attract the observer. But had the expression been simple merely, and not wise as well, had its very simplicity not been the last word of artistic power, intelligence, and subtility, it would never have conveyed so intense and clear a feeling as now it bids us read. Only a great artist could have felt as Millet did; only a great etcher could have expressed his feeling with the needle as he did."

Mrs. Schuyler Van Rensselaer, "Jean-François Millet, Painter-Etcher."

33 **The Same.**

Proof printed by Delâtre on old Dutch paper. Very clearly printed. The plate has substantially no tint left upon it. From the collection of Philippe Burty.

34 **The Same.**

In black ink upon white Japanese paper. Printed by Goulding.

35 **The Same.**

In black ink upon old Holland paper. Printed by Goulding.

36 **The Same.**

In warm brown ink on Japanese paper. A tone has been left on the plate, producing a very rich and beautiful effect. Printed by Goulding.

37 **The Same.**

In dark brown ink on Japanese paper. The plate more cleanly wiped than in the preceding impression. Printed by Goulding.

38 **Woman Feeding Her Child.** (LeBrun No. 18)

Millet's daughter, Madam Heymann and her baby served as the models for this plate.

"This plate accompanied an article by Monsieur Philippe Burty, on the then known etchings of Millet, followed by an attempt at cataloguing, comprising eleven prints. *Gazette des Beaux Arts*, September 1, 1861." Alfred LeBrun.

Second state with the signature "J. F. Millet" and the date "1861"; and with the words "Gazette des Beaux Arts" and the name of Delâtre etched into the lower margin of the plate. Before the plate was reduced in height. The first state is described by LeBrun as being "very rare; a few impressions only."

Proof on India paper laid into plate paper. Printed by Delâtre.

39 **The Same.**

Third state. The plate is reduced in size and now measures $7\frac{3}{8} \times 6\frac{1}{4}$. The words "Gazette des Beaux Arts" and the name of Delâtre have been effaced from the plate. Proof in black ink on Japanese paper.

40 **The Same.**

Proof in warm black ink on India paper.

41 **Shepherdess Knitting.** (LeBrun No. 19)

"This beautiful plate was intended for publication by the Société des Aqua-fortistes (Cadart), but the

publisher having asked Millet to withdraw the plate the artist ceased to be a member of the Société (1862)." Alfred LeBrun.

There is only one state of the plate.

Proof in black ink on white Holland paper. Printed by Delâtre.

42 **The Same.**

Proof in black ink on Japanese paper. Printed by Goulding.

43 **The Same.**

Proof in warm black ink on ribbed paper. Printed by Goulding.

44 **The Same.**

Proof in rich brown ink upon ribbed paper. Printed by Goulding.

45 **Peasants Going to Work.** (LeBrun No. 20)

First state. Without the signature. "Very rare." In the handwriting of the artist: "Premier état Mr. Moureaux 26 Novembre, 1863, J. F. Millet." Printed by Delâtre.

Kindly lent for this exhibition.

46 **The Same.**

Second state. With the signature to the left "J. F. Millet," but before the address of Delâtre and before the three dots between the two lines in the lower right-hand corner. "*Rare.*" In warm brown ink on Japanese paper. Printed by Delâtre.

47 **The Same.**

Proof strongly printed in black ink on old Dutch paper. Printed by Goulding.

48 **The Same.**

Fourth state. The addresses of Delâtre and of Moureaux have disappeared and three dots have been added between the two lowest lines in the lower right-hand corner. Very interesting impression. Probably printed by Delâtre. On thin green paper laid into plate paper.

49 **The Same.**

In warm black ink on old Dutch paper. Printed by Goulding.

50 **The Same.**

In black ink on white paper. Printed by Goulding.

ORIGINAL LITHOGRAPH

51 **The Sower.**

"This lithograph, executed in 1851, was done for *L'Artiste*,—but this journal never published it."

Alfred LeBrun.

Proof on thin Japanese paper. Printed by Goulding.

"To express his idea clearly, logically and forcibly; to make a work of art that should be 'all of a piece' and in which 'things should be where they are for a purpose'; to admit nothing for display, for ornament, even for beauty, that did not necessarily and inevitably grow out of his central theme, and to suppress with an iron rigidity everything useless or superfluous—this was his constant and conscious effort. It is an ideal eminently austere and intellectual—an ideal, above all, especially and eternally classic.

"Take, for instance, the earliest of his masterpieces, the first great picture by which he marked his emancipation and his determination, henceforth, to produce art as he understood it without regard to the preferences of others. Many of his preliminary drawings and studies exist and we can trace, more or less clearly, the process by which the final result was arrived at. At first we have merely a peasant sowing grain; an everyday incident, truly enough observed, but nothing more. Gradually the background is cut down, the space restricted, the figure enlarged until it fills its frame as a metope of the Parthenon is filled. The gesture is ever enlarged and given more sweep and majesty, the silhouette is simplified and divested of all accidental or insignificant detail. A thousand previous observations are compared and resumed in one general and comprehensive formula, and the typical has been evolved from the actual. What generations of Greek sculptors did in their slow perfectioning of certain fixed types he has done almost at once. We have no longer a man sowing, but *The Sower*, justifying the title he instinctively gave it by its air of permanence, of inevitability, of universality. All the significance which there is or ever has been for mankind in that primæval action of sowing the seed is crystallized into its necessary expression. The thing is done once for all, and need never—can never be done again. Has anyone else had this power since Michelangelo created his 'Adam'?"

Kenyon Cox, "The Art of Millet."
Scribner's Magazine, March, 1908.

52 **The Same.**

Proof on ribbed paper. Of a slightly greenish tint, resembling the *papier verdâtre* which Meryon used for some of the finest impressions of his *Eaux-fortes sur Paris*. Printed by Goulding.

53 **The Same.**

Proof on Japanese paper. This interesting and most beautiful proof appears to have been printed upon a sheet of paper to the surface of which a violet tinge has been given. Printed by Goulding.

"The woodcuts engraved by Millet himself are but a few bold and crude essays; apparently, he soon gave up the attempt to work in this way. But certain designs which he drew upon wood were cut by his two brothers, and among these there are some things of marvelous force and beauty. No more striking contrast could be imagined than that which would exist were one of these cuts—say, for instance, the large 'Shepherdess'—placed side by side with one of the best of recent American woodcuts. No comparison would more clearly show the vast range of the art—the different kinds of excellence which can be obtained by its apparently simple methods. These Millet cuts are of the school of the sixteenth, not of the nineteenth, century—very simple, very bold, almost rude in execution; done with a few strong black lines relieved on broad fields of plain paper. So simple are they that one is tempted to believe they were done with the old-time knife and not the new-time burin; and so splendid, strong and 'telling' that one can hardly believe it was a modern French and not an ancient German hand which drew and cut them."

Mrs. Schuyler Van Rensselaer,
"Jean-François Millet, Painter-Etcher."

54 **Peasant Digging.** (LeBrun No. 30)

Engraved in 1863 by J. F. Millet himself. There is one state only.

"The wood of the block around the digger is not removed. The figure is without background."

Alfred LeBrun.

Proof on ribbed paper. The superfluous wood around the figure has been inked as well as the lines of the figure itself.

55 **The Same.**

Proof on Japanese paper. The lines of the figure and a border line around the block alone have been inked.

56 **The Same.**

Proof on old Dutch paper. The lines of the figure alone have been inked. The superfluous wood surrounding the figure is uninked and has not been printed from.

57 **Sketches.** (LeBrun No. 31)

Engraved on the back of the wood block of the *Woman Filling Water-Cans* (LeBrun No. 32). Of the subjects which Monsieur LeBrun describes there have been printed in this proof but two, *The Head of a Woman Wearing a Kerchief* (LeBrun No. 28), and the *Peasant Seated at the Foot of a Tree* (LeBrun No. 27).

Proof on old Dutch paper. From the collection of Alfred LeBrun. This block was cut by J. F. Millet himself. It is one of the very first attempts at wood engraving which he made.

58 **Woman Filling Water-Cans.** (LeBrun No. 32)

Proof in black ink on ribbed paper.

"Drawn on the wood by Millet in 1854 and engraved by his brother Pierre as a study in engraving." Alfred LeBrun.

59 **The Shepherdess Seated.** (LeBrun No. 33)

"This piece, which is in the style of the old woodcuts, was drawn by the master and engraved on the block by his brother J. B. Millet."

Alfred LeBrun.

Second state. The sky is engraved. Proof in black ink on old Dutch paper.

60 **The Same.**

Proof on thin Japanese paper of a warm tone.

61 **The Same.**

Proof on a ribbed blue paper.

62 **Digger Leaning on His Spade.** (LeBrun No. 34)

"Engraved in 1874 from the drawing by J. F. Millet, by his brother Pierre."

Proof in black ink on old Dutch paper.

63 **The Same.**

Proof richly printed on thin Japanese paper of a warm tone.

ORIGINAL PAINTING

64 **"Les Escargots." Oil Painting, Study of Snails.**

"Les Escargots" and the words "peinture de mon père Jean-François Millet," followed by the signature "Ch. Millet" (the artist's son), are written in crayon upon the back of the canvas.

See the pencil studies for this interesting sketch, Nos. 65 and 66 of this catalogue.

ORIGINAL DRAWINGS AND SKETCHES

"If we cannot admit that Millet's drawings are better than his paintings we may be very glad he did them. His great epic of the soil must have lacked many episodes, perhaps whole books and cantos, if it had been written only in the slower and more elaborate method. The comparative slightness and rapidity of execution of his drawings and pastels enabled him to register many inventions and observations that we must otherwise have missed, and many of these are of the highest value. His long training in seizing the essential in anything he saw enabled him, often, to put more meaning into a single rapid line than another could put into a day's painful labor, and some of his slightest sketches are astonishingly and commandingly expressive. Other of his drawings

were worked out and pondered over almost as lovingly as his completest pictures. But so instinctively and inevitably was he a composer that everything he touched is a complete whole — his merest sketch or his most elaborate design is a unit. He has left no fragments. His paintings, his countless drawings, his few etchings and woodcuts, are all of a piece. About everything there is that air of finality which marks the work destined to become permanently a classic."

Kenyon Cox, "The Art of Millet."
Scribner's Magazine, March, 1908.

65 **Four Pencil Studies of Snails.** (Upon one sheet.)

Upon the reverse two other fine studies of snails, and a drawing of a woman's head.

This and No. 66 are studies for the painting "Les Escargots" (No. 64 of this catalogue).

66 **Four Studies of Snails.** (Upon one sheet.)

Upon the reverse three other studies of snails. This like No. 65 is a study for the painting.

67 **Series of Seven Drawings upon Five Sheets Illustrating the Tale of Little Red Riding Hood.**

(a) She starts from her mother's house on a visit to her grandmother.

(b) She meets the wolf.

(c) She directs the wolf to her grandmother's house.

(d) She arrives at her grandmother's house and knocks at the door. (The farm-yard recalls Millet's beautiful painting, *The Hush of Night.* The action of the cat recalls that of the little dog in Rembrandt's etching, *Tobit Struck Blind.*)

(e) She enters her grandmother's house and finds the wolf, disguised as her grandmother, in bed.

(f) She enters into conversation with her supposed grandmother.

(g) The wolf springs from the bed and devours Little Red Riding Hood.

"To see a painter through the medium of some hasty pencil or pen sketches is to get an insight into the real man's nature such as rarely reveals itself through the medium of his finished work. Who would ever think of Jean François Millet as a humorist or at play with children? for example; Millet, who is best known as the delineator of labor in its most tragic state with never a gleam of unconscious humor to lighten the burden of its unending toil! Yet in a little set of drawings that are now in the Keppel Galleries the man is revealed as a merry-hearted grandfather, 'making pictures' to amuse one of his daughter's children, the child and mother who figure in his etching that may best be called 'Too Hot,' with the mother blowing on some eatable in the spoon she holds to her lips to cool it off for the infant lying in her lap. There are seven of these drawings and they illustrate the tale of 'Little Red Riding Hood,' the medium being pen and ink. The first of the series shows the girl of the story starting out from her home with a jug of milk in one hand and a great loaf of bread tucked beneath her arm. Her mother is giving a message, presumably for her grandmother, and she wears the cloak and hood by which she is made immortal. On the next sheet there are two sketches, one showing Riding Hood meeting the Wolf. And such a polite Wolf he is! He is making the most polite and Frenchified of bows and

is waving his great paw at the girl as he speaks to her in the soft accents that misled her as to his real purpose. For humor this animal beats all the Teddy bears in the world. Another picture on this sheet shows Riding Hood pointing the way to a mill in the distance. Then comes the scene of the little visitor knocking at the door of her grandmother's cottage with a friendly cat rubbing his arched back against her legs and the chickens stirring themselves about as if they knew something was amiss behind that closed portal. Two more compositions on the next sheet show Riding Hood talking to the Wolf, who is in bed in Granny's place; and the final picture represents the tragedy with the cruel jaws of the wolf closed around the neck of poor Little Red Riding Hood. How that Millet grandchild must have been frightened at this picture when grandfather finished the sketch! Aside from the charm and the humor of these drawings they are interesting technically, owing to the quality of the drawing."

W. B. McCormick in *The New York Press.*

68 **The Stile.** (Crayon Study.)

This fine drawing has been reproduced in "Corot and Millet." Special issue of the "International Studio," 1903.

69 **Hillside Pasture.** (Crayon Study.)

70 **Willow-Wood in Spring.** (Crayon Study.)

Upon the reverse a masterly drawing of a farm-yard. (Crayon Study.)

71 **Peasant Leaning on His Spade.** (Crayon Study.)

72 **Man Making Fagots.** (Crayon Study.)

This is a study for No. 9 of the series of ten subjects, "The Work of the Fields" which were drawn upon the wood in 1852 by J. F. Millet and cut by Adrien Lavieille.

73 **Peasant Leaning on His Spade.** (Crayon Drawing.)

This interesting drawing was presented to Mr. Babcock by his friend G. Robert. The dedication in the lower left-hand corner, written in ink, has been partially erased.

74 **Peasants Returning from Work, Evening. The Edge of a Wood.**

Two charcoal drawings on green paper. In the lower left-hand corner of the mount: "*Offert à Monsieur Babcock par son ami dévoué G. Robert.*"

These two drawings are most interesting. They are made upon two pieces of paper which have been cut from tax notifications — the third and final demand. The first demand for the payment of taxes is upon white paper; the second is upon blue paper; the third and final demand, which *must* be paid within three days, is upon green paper. At the expiration of three days after the green paper notice has been sent, if the tax still remains unpaid, the

sheriff seizes the delinquent's goods. These two sketches will be sold together, upon their original mount, bearing dedication to Mr. Babcock.

75 Satyrs with Attendant Nymphs Decorating a Statue of Pan. (Pencil Drawing.)

76 The Pig Killers. (Finished pencil drawing for the oil painting.)

Although small in size, this beautiful little drawing is even more spirited than the completed oil painting. Upon the reverse are several fine studies of Peasants Standing.

77 Crayon Study.

The Hands and Comb of the Woman Carding Wool. (See the etching, No. 32 of this catalogue.)

78 The Sheep-Shearers. (Pencil drawing.)

Upon the reverse: Study of a tree.

79 Two Studies of a Goat. (Crayon drawing.)

80 Two Studies of a Man's Arm. (Pencil drawing.)

These seem to be studies for the arm of the man in The Sheaf-Binder, No. 2 of "The Work of the Fields."

81 Study of a Woman Washing Clothes.

On the reverse side another study of a similar subject. (Pencil drawings.)

82 Study of a Woman Dressing and Two other Sketches. (Pencil drawings.)

On the reverse, Woman Reclining and two compositions each containing two figures.

83 Study of a Woman and Child. (Pencil drawing.)

And five studies of Hands.

On the reverse, Project for a composition containing two figures.

84 Pencil Study. Interior of a Cottage.

85 Two Pencil Studies of Right and Left Hands Carrying a Water-Pail.

86 Crayon Study. Standing Figure.

This would appear to be a project for a decoration or for a stained glass window, judging by the direction of the lines which frame the composition.

87 The Village Church.

(Drawing in pen and ink, heightened by touches of green and black crayons; on thin paper.)

This would evidently seem to be a study for Millet's oil painting, Parish Church at Greville.

88 **A Farmstead.** (Drawing in pen and ink.)

Shadows have been washed-in with the brush and further defined with the crayon.

89 **Church on the Coast of Normandy.** (Pen drawing with touches of crayon.)

This would seem to represent a scene near Millet's birthplace. A farmhouse is in a hollow to the right, and, beyond, the sea.

90 **A Normandy Farmhouse.** (Drawing in pen and ink, heightened with a wash and with touches of crayon.)

91 **Landscape in Normandy.** (Pen and ink drawing.)

In the middle distance farm buildings are seen and on the horizon lies the line of a village.

92 **Farm Buildings Seen From the Fields.** (Pencil drawing.)


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